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SOTHEBY AND CO.
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CATALOGUE
OF
The Luttrell Psalter
AND
The Bedford Horae,
TWO SUPERB ENGLISH MANUSCRIPTS,
from the Library at Lulworth Castle, Dorset,
AND BELONGING TO THE WELD FAMILY,
AND OF
NINE
VERY FINE ILLUMINATED MANUSCRIPTS,
THE PROPERTY OF
LT.-COL. SIR GEORGE HOLFORD, K.C., V.O. (*deceased*)
[SOLD BY ORDER OF HIS EXECUTORS].

Day of Sale.

MONDAY, THE 29TH OF JULY.

1929.

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Coins and Medals	1	0	0
Engravings (Old)	2	0	0
Etchings (Modern)	2	0	0
Pictures and Drawings	2	0	0
Works of Art (as above)	5	0	0
	£20	0	0

Colour Plate A.

LOT 10.

THE LUTTRELL PSALTER.

CATALOGUE

OF

The Luttrell Psalter

AND

The Bedford Horae,

TWO SUPERB ENGLISH MANUSCRIPTS,

from the Library at Lulworth Castle, Dorset,

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[SOLD BY ORDER OF HIS EXECUTORS.]

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III. All lots are sold subject to the right of the seller or his agent to bid or else to impose a reserve.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound or more, if required, in part payment of the purchase-money; in default of which the lot or lots purchased may be immediately put up again and re-sold.

V. All lots are sold as shown and with all faults, imperfections and errors of description. Messrs. SOTHEBY & Co. act as agents; they have full discretion to refuse any bidding or to withdraw any lot or lots from the sale without in either case giving any reason; they are not responsible for errors of description or for genuineness or authenticity of any lot or for any fault or defect in it, and make no warranty whatever.

VI. The lots to be taken away at the buyer's risk and expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY & Co. will not hold themselves responsible if the same are lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.

VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good any loss arising from the re-sale, together with the charges and expenses in respect of both sales.

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SPECIAL NOTE. Change in order of selling. The sale will begin with the Louterell Psalter (lot 10), followed by the Bedford Horae (lot 11). The remaining lots (Nos. 1-9) will then be sold in order as catalogued.

THE HOLFORD LIBRARY.

PART V.

The Property of Lt.-Col. Sir George Holford, K.C.V.O. (*deceased*).

[SOLD BY ORDER OF HIS EXECUTORS].

LOT 1.

THE OTTOMAN EMPERORS: A Turkish MS. consisting of alternate pages of biography and full-page miniatures of the Turkish Sovereigns from Ottoman 1299-1326 to Ahmad III, 1703-1736, leaving out those of Solyman I, Musa-Chelebi, and Mustapha I; some of the Emperors are represented on horseback, and all are in colours embellished with gilding; *sixteenth century leather flap binding, gold stamped in sunk panels with floral scroll design, and gold stamped doublures; in case* 8*vo.* (2)

2 QUR'ĀN: A VERY BEAUTIFUL AND FINELY WRITTEN ARABIC MS. in alternate blue and gold lines of *Thūluth* characters within gold and coloured rules and gold interlinings, with foliated gold borders, twelve lines to the page, on 335 leaves. The punctuation between the verses is marked by large blue and gold periods, and with illuminated rosettes on the borders; the headings of the *surahs* in white on a gold ground decorated with coloured flowers and lapis blue bordering. On the first two pages two octagonal rosette medallions illuminated fill the centres of pages covered by gilt floral ornament; the next two pages are richly illuminated in blue, gold and coloured flowers, with gilt foliated scroll borders, and the first two pages of the sacred text are richly bordered with a gold diaper design. Following the last *surah* are two more finely illuminated pages, followed by a *sarlouh* at the head of some additional prayers. Scribe *Muhammad al-Katīb al-Shirāzī*, 965 A.H. = 1557 A.D. *The binding is of leather with flap, fully gold stamped in contemporary style, with cut, coloured and gold stamped doublures, and borders of Arabic inscriptions in relief* *folio*

3 PRAYERS & MEDITATIONS. EXERCICIO SPIRITUAL DE ORACIONES DEVOTAS, MANUSCRIPT IN SPANISH VERY WELL WRITTEN *in a very neat and clear sloped italic hand,* 12 *lines to a page,* 178 *ll. Title written in capitals in liquid gold on a blue ground within an oval surrounded by flowers and fruit.* EIGHT FULL-PAGE MINIATURES AND 18 SMALLER MINIATURES *including several of landscape scenes. The text within a double rule (one gold, one blue). At the beginning of most of the prayers a charmingly executed flower-spray and very fine tail-pieces of flowers and fruit.* MANY PAGES DECORATED WITH BEAUTIFULLY PAINTED FLOWERS, FRUIT AND INSECTS, *a butterfly, a snail, a caterpillar, a parrot, etc. Fine initials in gold often with landscape or decorated backgrounds.* BEAUTIFULLY BOUND IN A 17TH CENTURY FRENCH BINDING, *red morocco, border round sides containing alternately arabesque tooling au pointillé and lozenge inlays of olive morocco. The centre panel made up of four geometrical inlays of olive morocco decorated with arabesque au pointillé tooling and a centre-piece consisting of a lozenge within a rectangle within an oval inlaid respectively with red, brown and olive morocco. Straight back decorated as a long panel with arabesque au pointillé tooling and a lozenge centre inlay of brown morocco. In a half red leather slip case.* IN VERY FINE CONDITION

sm. 8vo (108 *mm. by* 68 *mm.*). SPANISH, XVII CENT.

4 PRAYERS. LES SEPT PSEAUMES PENITENTTIAUX, PRIÈRES DEVOTES, ETC, MANUSCRIPT ON VELLUM, BEAUTIFULLY WRITTEN IN A ROMAN HAND (*style of Jarry*) WITH THE "PRIÈRES DEVOTES" AT END (pp. 75-98) IN AN EXQUSITE ITALIC, 16 *lines to a page*, 54 *leaves* (*including one blank*). *The text within rules of red, gold and blue, head-lines throughout in red, and headings in burnished gold and red; the large initials in red, green and blue heightened with gold, small roman capitals in red; two full-page drawings in monochrome of emblematic subjects at beginning and two at end* (*the last of two Cupids supporting an interlacing cypher*). *Bound in old red morocco, interlacing fillets on sides forming irregular geometrical compartments, panelled back, gilt end papers, in half red morocco slip case.* IN VERY FINE CONDITION

sm. 8vo (140 *mm. by* 87 *mm.*) FRENCH XVII CENT.

5 PAUL (S.) DIVI PAULI APOSTLI EPISTOLAE, MANUSCRIPT ON VELLUM, BEAUTIFULLY WRITTEN IN AN EXQUISITE SMALL ITALIC HAND, 26 *lines to a page,* 118 *ll.; beautifully designed large initials in blue or pink on a gold ground, smaller initials in gold on grounds of red and blue with spiral work and arabesque ornament; head-lines throughout with paragraph marks in gold on a coloured ground. Headings in capitals in gold or blue. Bound in* 18*th Century French blue morocco, very finely tooled "dentelle" border round sides, gilt panelled back, inside border, pink silk linings, g. e. in a case*

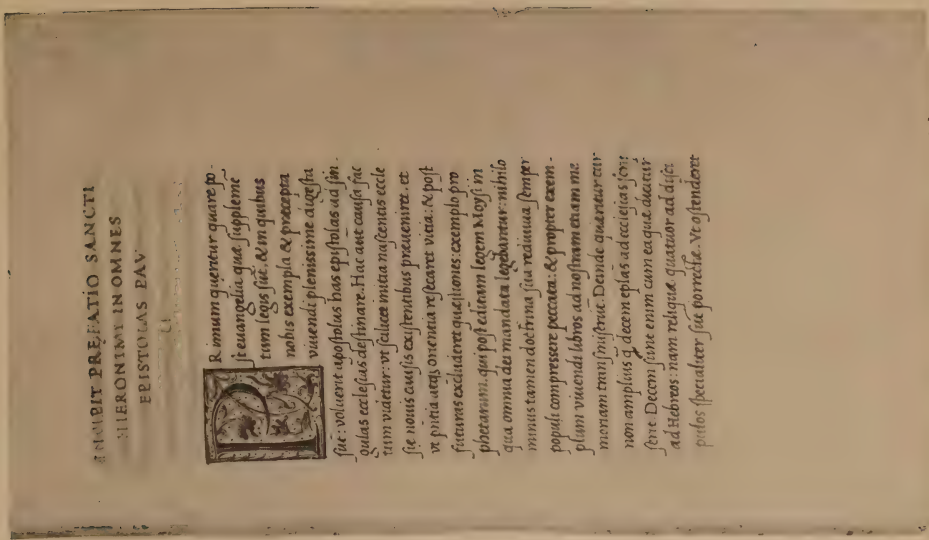
8*vo* (154 *mm. by* 88 *mm.*) *French, c.* 1540

⁂ A CHARMING LITTLE MANUSCRIPT WRITTEN AND DECORATED WITH CONSUMATE SKILL AND TASTE.

IN MAGNIFICENT CONDITION. The title-page is a later addition.

[*See* ILLUSTRATION. **Plate I.**]

PLATE I



ENCIPIT PRÆFATIO SANCTI
HIERONIMI IN OMNES
EPISTOLAS PAV

R imum quæritur quare po-
st euangelia quæ supplemē
tum legis sūt. & in quibus
nobis exempla & præcepta
viuendi plenissime digesta
sūt: voluerit apostolus has epistolas ad sin-
gulas ecclesias destinare. Hac aūt causa fac
tum videtur: vt scilicet initia nascentis eccle
sie nouis causis existentibus præueniret. et
ve pnitia atq; orientia resecaret vicia: & post
futuras excluderet quæstiones: exemplo pro
phetarum. qui post editam legem Moysi in
qua omnia dei mandata legebantur: nihilo
minus tamen doctrina sua rediuiua semper
populi compressere peccata: & propter exem-
plum viuendi libros ad nostram etiam me
moriam transmiserūt. Deinde quæritur cur
non amplius q̄ decem eplas ad ecclesias scri
serit. Decem sunt enim cum ea quæ dicitur
ad Hebreos: nam reliquæ quatuor ad disci
pulos specialiter sūt porrectæ. Vt ostenderet

LOT 5

Lot 6

3 PETRARCH (F.) TRIOMPHI. MANUSCRIPT ON VELLUM, FINELY WRITTEN IN AN ITALIAN HAND (SCRITTURA UMANISTICA), 18 *lines to a page,* 70 *ll.*; EACH OF THE SIX TRIUMPHS PRECEDED BY A BEAUTIFULLY EXECUTED FULL-PAGE FRONTISPIECE, A FULL BORDER AND HISTORIATED INITIAL ON THE OPPOSITE PAGE. *Bound in old calf* (*c.* 1800), *broad gilt border made up of three rows of small ornaments between gold lines, the panel outlined by a two-line fillet and narrow chain pattern fillet and decorated by draped festoons; in the centre an urn ornament*

sm. 4to (212 *mm. by* 137 *mm.*). FLORENTINE, *c.* 1490

*** A CHARMINGLY DECORATED FLORENTINE MANUSCRIPT IN VERY FINE CONDITION. The miniatures are by two artists, both of high rank. Soft shredded colours are used behind the designs. Each of the six leaves containing them is margined to size in the inner and lower margin. The subjects are as follows:

1. TRIUMPH OF LOVE (plate II). Cupid with bow and arrow on a chariot drawn by four white horses preceded by men and women, the foremost bearing a banner with the letters V. V. V. A crowd of people in procession in the background. Above and below are medallion miniatures of Ganymede carried off by an eagle and Leda and the swan. The whole within a highly decorative Renaissance frame. The prevailing colours are a lightish purple, white and a light reddish-brown. The opposite page within a full border of Renaissance ornament; at foot two Cupids supporting a blank shield. Large initial N with a half-length portrait of Petrarch crowned with laurel leaf and holding laurel branches. The heading and opening two lines of this and the other five Triumphs are written in gold, red and blue uncials.

2. TRIUMPH OF CHASTITY (plate III). Chastity wards off with a shield the arrows of Cupid; behind her are attendant maidens with banners charged with a white ermine with gold collar. (For another example of this emblem for Chastity see *H.Y.T. Illustrations from* 100 *MSS.* vol. II, plate 44.) Landscape background. Above is a medallion miniature of Dido on funeral pyre, and below Judith with the head of Holofernes. The whole within triple Renaissance frame. The prevailing colour is greenish-yellow, red-brown and liquid gold. Purple

LOT 6—*continued.*

shading outside the frame. The opposite page within a full architectural border. At foot a miniature of Chastity and her unicorn between two sphinxes which uphold the border. Initial Q with miniature of Cupid blind-folded and bound.

3. TRIUMPH OF DEATH. The chariot of Death covered with a pall and decorated with skulls, drawn by two oxen, passes over the bodies of many persons, among whom are a pope and a cardinal. Death with bat's wings capers above with his scythe. In a decorated oval frame, with skulls, putti, laurel sprays, etc. The colouring is rather sombre and much richer than in the preceding two miniatures. The opposite page within an architectural border with Renaissance detail. At foot the death of Laura. Initial Q with cherub nursing a skull. Purple shading outside the large miniature and the border.

4. TRIUMPH OF FAME. Two elephants drag the chariot of Fame covered with a blue decorated cloth. Fame represented by a warrior in armour holding a sword is seated on a throne. He is followed by a crowd of men on horseback, knights, ladies, etc. Above and below are medallions of classical subjects. The opposite page within a fine Renaissance border. At foot a medallion of Apollo and Marsyas. Large initial D with two heads (? Charlemagne and Petrarch).

5. TRIUMPH OF TIME. The chariot of Time, a very old man with wings, is drawn by two stags. A crowd of men, women and boys accompany it. Landscape background. In a rectangular gold frame set within a large vasiform Renaissance frame. Medallions above and below. Opposite page within a fine Renaissance border. On the left the letters F. P. F. within a compartment, on the right the letters S. C. R. (? scripsit). At foot is a miniature of Venus and Adonis in a chariot drawn by girls with butterfly wings. Large initial N with landscape.

6. TRIUMPH OF DIVINITY. The Trinity within a circle of angel heads. Below are the evangelistic emblems. In a decorated rectanglar frame of liquid gold surrounded by Renaissance ornamental work in purple. The opposite page within Renais-

PVDICICIAE TRIVM
PHVS SECVNDVS

VANDO ADVN
GIOGO ET IN
VN TEMPO
QVIVI
DOMITA LAL
TEREZA DE GLI DEI

E deglihuomini uidi al mondo diui.
I presi exempio de lor stati rei
Facendomi profitto laltrui male
In consolar i casi, e dolor mei.
C he si ueggio dun arco, e duno strale
Pheto percosso, el giouine dabido,
Lun detto Deo: e laltro huom purtuale.
E ueggio ad un laccio il giuinetto Ido
Che mor pio del suo sposo e [illegible]
Non quel denea, come el publico [illegible]

Lot 6

Plate III

LOT 6—*continued.*

sance border. Medallion of the Transfiguration at foot. Large initial D with head of Christ.

Another fine manuscript of Petrarch's Triumphs with a remarkably similar series of illustrations was in the collection of the late Mr. Yates Thompson and was sold in these rooms June 3rd, 1919 (lot 18 in the sale catalogue; H.Y.T. Catalogue. Third series, no. 92; and *H.Y.T. Illustrations of* 100 *MSS.* vol. II, plates 43-47).

Shown at the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts, 1908, no. 194, and plate 128.

[*See* ILLUSTRATIONS. **Plates II, III and IV.**]

7 HORAE B. V. M. AD USUM ROMANUM CUM CALENDARIO, MANUSCRIPT ON VELLUM, WELL WRITTEN IN A NEAT AND REGULAR gothic HAND, 14 *lines to a page*, 245 (+2) *ll.* TWENTY-ONE MAGNIFICENT MINIATURES BY TWO OR MORE ARTISTS, THE BEST OF WHOM IS CLOSELY RELATED IN MANNER TO THAT ONE OF THE BROTHERS DE LIMBOURG WHO EXECUTED THE DEVOTIONAL PICTURES IN THE FAMOUS "*Très-riches heures*" OF JEAN, DUKE OF BERRY, AT CHANTILLY. ALL THESE LARGE ARCHED MINIATURES HAVE EXCEEDINGLY FINE AND RICHLY COLOURED BORDERS INTRODUCING FIGURES AND MINOR SUBJECTS (*see list below*). *Three finely executed historiated initials and a little miniature of the Crucifixion. Calendar in gold, red and blue. The calendar and each page of text within a delicately executed three-quarter border of feather work and spirals ornamented with ivy-leaf and other decoration in burnished gold and flowers and fruit in colours. Numerous large and small initials in colours and burnished gold. Brown morocco* (*middle* 19*th Century*), *architectural design in gold on sides, gilt back, inside gilt border, g. e. metal catches and clasps*

sm. 4to (200 *mm. by* 145 *mm.*) FRENCH, *c.* 1420

⁂ The 21 beautifully painted large miniatures all with very fine borders are as follows.

1. Christ entering Jerusalem on an ass followed by disciples. The multitude spreading their garments in the way. Flower and leaf border, acanthus leaf decoration, etc.

2. The four evangelists within compartments writing their gospels. At the corners of the border the four evangelistic emblems.

3. Christ carrying the Cross. In the border five angels carrying the instruments of the Passion.

4. Virgin and Child. The Virgin crowned. Angels above. In the border four angels playing different musical instruments and another with toy windmill.

5. S. Christopher crossing the stream, a man on rock guides

Lot 7

LOT 7

LOT 7—*continued.*

him with a lantern, men fishing below. In the border subjects connected with the life of S. Christopher including Christopher meeting Satan on horseback (plate IV).

6. S. Catherine, crowned, attended by angels. In the border subjects connected with her life and death.

7. The Annunciation. In the border angels playing musical instruments and singing. In one corner a winged grotesque.

8. Visitation. In the border birds and hunting subjects.

9. The Holy Family. The Virgin and Joseph worshipping the Holy Child. In the border animal drolleries and other subjects.

10. The Shepherds. In the border four angels playing different musical instruments, a shepherd with dog and sheep, etc.

11. The Presentation. In the border monkey drolleries and grotesques.

12. The Flight into Egypt. In the border a man harvesting, men in armour on horseback, a man with scythe and other figures (plate V).

13. Coronation of the Virgin. In the border angels singing and playing musical instruments.

14. King David. In the border monkey and other drolleries, fox carrying off goose, etc.

15. Christ in the garden at Gethsemane. In the border four small circular miniatures of subjects connected with the Passion. Monkey riding bear, monkey teasing bear, etc. The borders round this and the three following miniatures are different from those found round the other miniatures, consisting mainly of acanthus leaf sprays in red, green and blue, heightened with gold.

16. The healing of the ear of Malchus. Four small circular miniatures of subjects connected with the Passion in the border.

17. The Scourging of Christ. Four similar small miniatures in the border.

18. The Virgin and Child in glory within a double circle surrounded by saints. God the Father and the Holy Ghost above. In the border angels playing various musical instruments, groups of angels singing, etc.

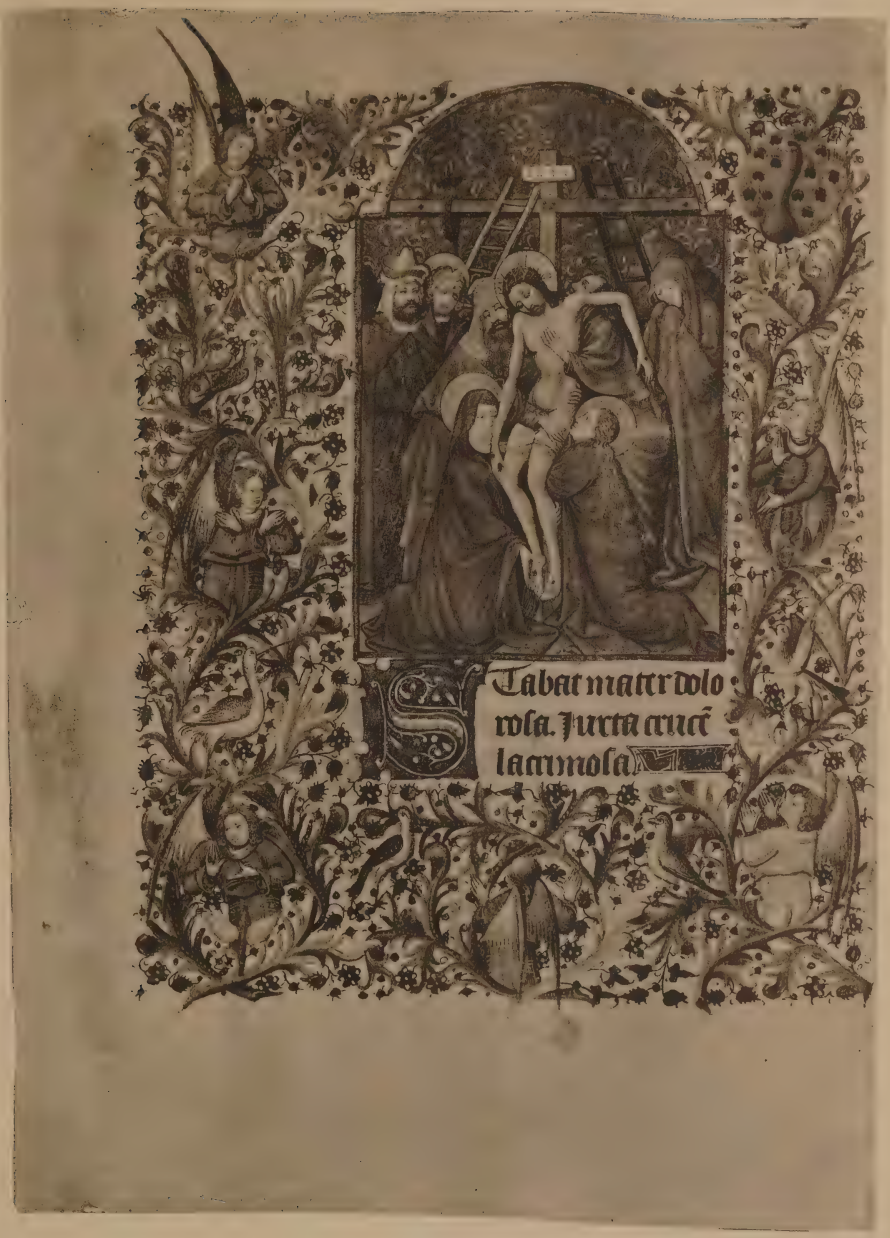
19. Deposition from the Cross. Angels in the border (plate VI).

20. Pentecost. Angels playing various musical instruments in the border.

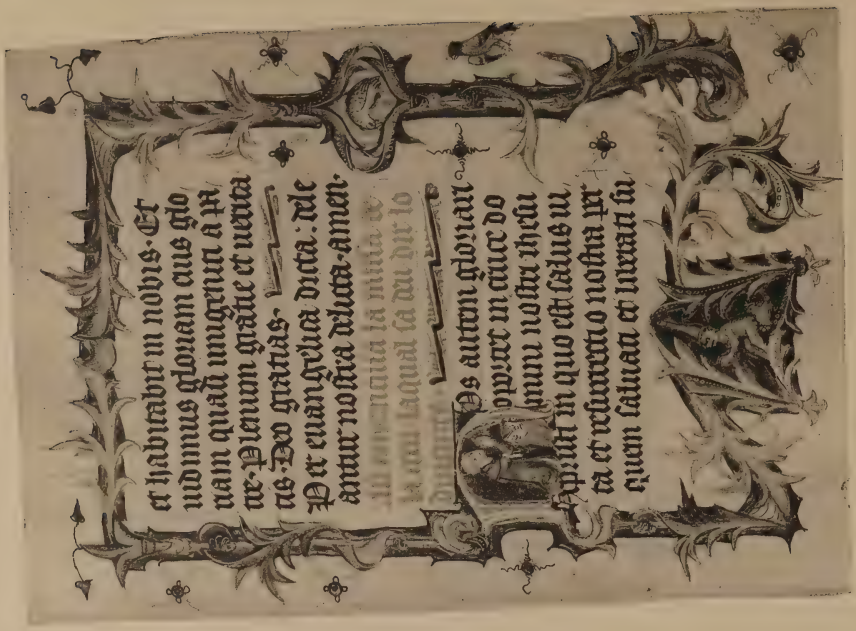
21. Burial of a corpse. In the border the devil coming for the soul of a sick man. At the head of his bed an angel, at foot a nurse. An angel receiving a soul which the devil is attempting to clutch.

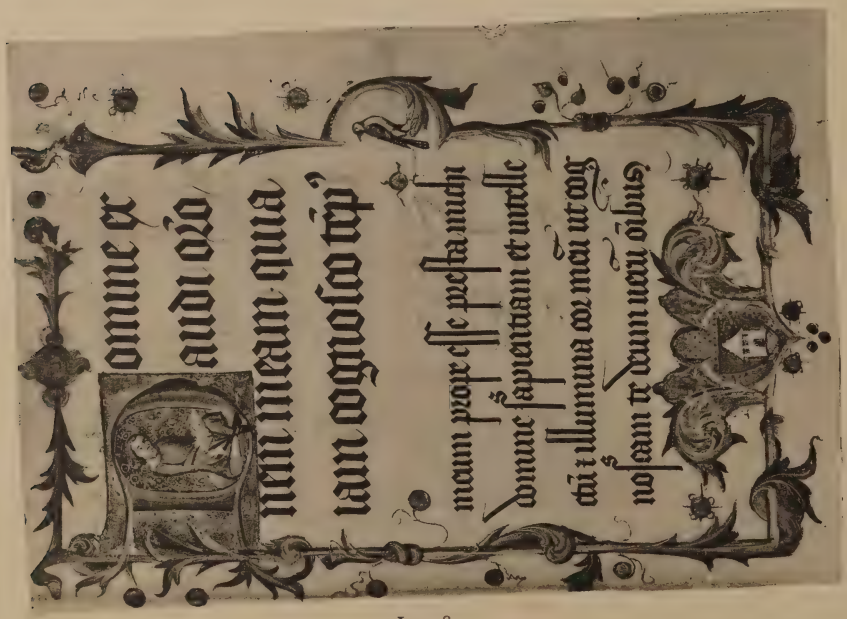
A few blank margins slightly discoloured: OTHERWISE IN VERY FINE CONDITION THROUGHOUT WITH WIDE MARGINS.

[*See* ILLUSTRATIONS. **Plates IV, V and VI.**]



LOT 7





8 PRECES PRIVATAE. BOOK OF PRIVATE DEVOTIONS WRITTEN AT BRUGES BY JOHANNES DE ECCLESIA, MANUSCRIPT ON VELLUM, VERY WELL WRITTEN, *chiefly in a very clear and regular* gothic *hand* WITH SPECIMENS OF CALLIGRAPHY INTERSPERSED (*see note below*), 16 *lines to a page*, 169 *ll.* (*including five blanks*). *Bound in blue morocco gilt, g. e. by Lewis*

8vo (140 *mm. by* 100 *mm.*). FLEMISH. BRUGES, LATE XIV CENT.

⁂ CONTENTS. Flemish Calendar; Private devotions for the several days of the week; Gospel sequences; Prayers in Provençal, followed by the Ten Commandments (with comments), the Seven Gifts of the Holy Ghost, the Seven Deadly Sins, and the Seven Works of Mercy, ALL IN PROVENÇAL; Private Prayers in Latin with a prominent prayer to St. Nicholas; Extracts from various Masses; Prayers to SS. Blaise, George, Catherine, Barbara, 11,000 Virgins, All Saints.

DECORATION. THE DECORATION IS VERY INTERESTING AND UNUSUAL.

Although this book was written by a dweller in Bruges the style of the decoration suggests a Southern artist and is quite in keeping with the Provençal language used in many of the prayers. The colouring is chiefly in warm shades of blue, red and brown, and is markedly Italian in character. It consists mainly of marginal drolleries of various kinds, which occur profusely throughout the book, and full or partial borders generally of bar design with foliate decoration and grotesque or animal terminals. In addition to a great variety of animal figures in the borders, peacocks, monkeys, lion, cat and mouse, etc. numerous more elaborate subjects or drolleries are introduced, e.g. angel with hand-organ, a man warding off with outstretched leg a butting goat, lady with squirrel, fox with cocks in a cage, men in armour, boy on stilts, a wild man, a pilgrim, etc. There are numerous large and small initials in gold and colours which are often historiated with single figures. THE ORIGINAL OWNER IS REPRESENTED IN SOME OF THESE AND ON FOLIO 60 HE KNEELS IN PLATE ARMOUR WHILE A MAN ISSUING FROM THE BORDER HOLDS ABOVE HIM HIS HELMET AND HIS SHIELD (or, a lion rampant sable crowned arg.). The decoration is in one or two places a little rubbed and one or two

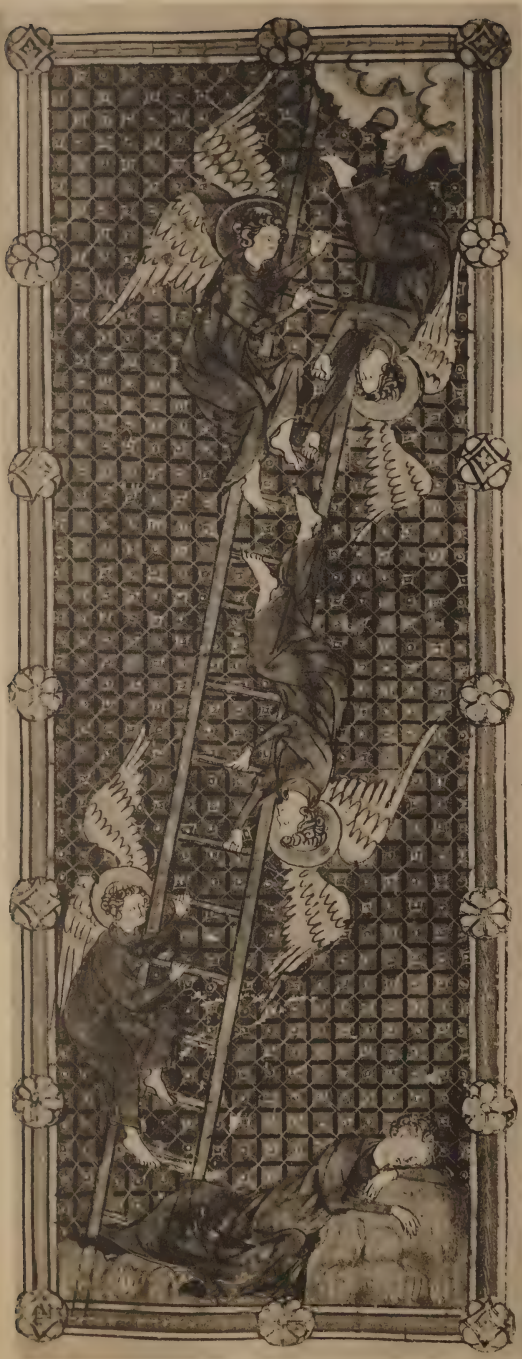
LOT 8—*continued.*

margins are a little cut into, BUT ON THE WHOLE THE MANUSCRIPT IS IN VERY GOOD CONDITION AND IN A FINE STATE OF PRESERVATION.

SCRIPT. The name of the scribe is given in large fanciful letters on fol. 42B. "ORATE PRO IOHANNE DE ECCLESIA. SCRIPTORE ISTIUS LIBRI COMMORANTE IN VILLA BRUGENSI." One of the most remarkable features of the manuscript is that the scribe has displayed his skill in penmanship by writing the text of 18 pages (ff. 32-39A and 41B-42) in various styles, sizes and colours. On these pages in addition to specimens of various styles of script, passages are written in gold, blue, red and white, and in red and black letters broken with white lines.

Shown at the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts, 1908, no. 249, and plate 150.

[*See* ILLUSTRATION. **Plate VII.**]



LOT 9

9 BIBLE HISTORIEE ET VIES DES SAINTS. A MAGNIFICENTLY DECORATED MANUSCRIPT ON VELLUM. *Text in French in a rather narrow upright* gothic *hand, about* 45 *lines to a full-page* (*generally on the outside of the page with the miniatures arranged within panels in sets of three on the inside*), 154 *ll.* EIGHT HUNDRED AND FORTY-SIX MINIATURES PAINTED WITHIN PANELS *in strong tones of red, blue and green, the backgrounds diapered, the borders ornamented with rosettes in gold. Bound by Lewis in red morocco, broad gilt border round sides, gilt back, g. e.*

fol. (312 *mm. by* 225 *mm.*). NORTHERN FRENCH, *c.* 1300

*** ONE OF THE MOST PROFUSELY ILLUSTRATED MANUSCRIPTS IN EXISTENCE DEALING WITH BIBLE HISTORY AND THE LIVES OF THE SAINTS. The late Mr. R. H. Benson in his short catalogue of a portion of the Holford collection, 1924, says : " This was the book that Burne-Jones used to come frequently to see, but never got through the whole of the pictures. He said that if a new flood came and submerged the earth, this book saved would serve to regenerate Art. This same book was lent to William Morris to help to solace his last summer, 1896, after his return from the fruitless voyage to Spitzbergen."

This manuscript belonged to the Percivals of Enmore Castle. It was offered by Payne & Foss in their catalogue of manuscripts, 1835, no. 72, and again in their catalogue of 1837, no. 1871, and sold from it to Mr. R. S. Holford. It was shown at the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts, 1908, no. 134, and plate 89.

The following translation (reprinted from Payne & Foss' description) of the introductory page, which was intended to serve as a table, will give the best idea of its contents :

In the name of the Father, and of the Son, and of the Holy Spirit; who is the beginning of all things, visible and invisible ; who is without beginning and without end : three persons and one God.

Here begins this book, taken and extracted from the histories of the Old and New Testament,—that is to say, from the books of Moses, and from the books of all the Prophets ; and, then, of the incarnation of Our Lord Jesus Christ ; of his life, of his passion, and of his resurrection ; also, of the life, and of the miracles of his holy apostles, and

LOT 9—*continued.*

of certain others of the saints, martyrs, confessors and virgins. And all things which are contained in this book, whether relating to the old or the new testament, are represented in the same by historical descriptions, and figures; and whoever shall well and diligently attend to the following explanation of them, will fully and perfectly comprehend the plan of the book.

There are, then, in this book one thousand and thirty-four subjects, all represented in figures, and explained in writing. The first of these subjects is taken from the book of Isaiah the prophet, which speaks of the power of God. The 175 following subjects are taken from the book of Genesis, which speaks of the creation of the world, of the human race, and of the other creatures. The next 155 subjects are taken from the book of Exodus, which speaks of the going of the children of Israel out of Egypt. The following subject is taken from the book of Leviticus, which speaks of the sacrifices of the altar. The 29 subjects following are taken from the Book of Numbers, which speaks of the battles and of the armies of the people of Israel. The 2 following subjects are taken from the book of Deuteronomy, which speaks of the death and burial of Moses. The 18 next subjects are taken from the book of Joshua, which speak of him—how he governed the people of Israel after the death of Moses. The 22 following subjects are taken from the Book of Judges, which speaks of those who governed the people of Israel after Moses and Joshua. The 6 following subjects are taken from the book of Job, which speaks of him, and of his patience under all his tribulations,—and also of the resurrection of the body after death. The 214 following subjects are taken from the book of Kings, which speaks of the beginning of the kingdom of the Jews, and of the kings who reigned therein. The 2 following subjects are taken from the book of Ezekiel the prophet, which speaks of the many visions which the Almighty shewed to him, and of the many prophecies which he delivered. The 31 following subjects are taken from the book of the prophet Daniel, which speaks of his prophecies and visions. The 5 following subjects are taken from the book of Judith, which speaks of her wisdom and her courage. The 8 following subjects are taken from the prophet Jonas, who speaks of his prophecies respecting the city of Nineveh. The 16 following subjects are taken from the book of Tobit; which speaks of him and of his son, and of their good life. The 16 following subjects are taken from the book of the prophet Isaiah, which speaks of his prophecies concerning the destruction of Jerusalem. The 16 following subjects are taken from the books of several prophets, which speak of them, and of their prophecies. The 30 following subjects are taken from the gospel of St. Matthew, the apostle and evangelist, which speaks of the lineage and of the generation of our Lord, Jesus Christ. The 101 following subjects are taken from the gospels of all the four evangelists, and from the acts of the apostles; and speak of the incarnation of our Lord Jesus Christ,—his birth, life, and passion,—of his resurrection, his ascension, and of the coming of the Holy Spirit. The 3 following subjects are taken from the office of the church, and from the legend which speaks of the life of our Lady, after the passion of our Lord, Jesus Christ; and also of her death, and of her assumption. The 121 following subjects are taken from the legends of the saints,—that is to say, of St. Michael, of the apostles, and of several martyrs. The 44 following subjects are taken from several holy confessors. The 40

Fugient qz absalon fuy multi uenit ad quertu condensa ⁊ c. Et qñt absalon uit la deconfiture de ses gens il se mencia aussi a fouir sus sa mule tout seul ⁊ se uint rauenture p telons ⁊ qñt celine branchu ⁊ espes ⁊ les cheueus de sa teste qui auoit qñs ⁊ lons se lacrocherent aus branches de larbre ⁊ qñt la mule fu passee outre il demoura illec pendu en lair ⁊ quãt ioab le sot il uint la ⁊ li trespera le cuer de trois lances ⁊ aps qz ses clauers le partirent ⁊ le geterent en une qñt fosse ⁊ puis le couurirent dun qñt tas de pierres ⁊ ioab fist corner ⁊ rappeler ses gens qui ne psuiussent plus les fuians.

Et aurẽ dauid co porto a pte lugebat filiũ suũ ⁊ c. Quant dauid sot ces nouelles o bien qui eust mestiere de ses enemis fu doulent de la mort de so fil absalon ⁊ le cõmencia a plaidre ⁊ plourer son chief couuert en disant. biau fils absalon absalon biau fils q̃ me dõra que ie me muire p toi ⁊ a grant peine le firent ses gens apaisier ⁊ lessier son duel ⁊ le emenerent auec euls.

Car ioab li auoit dit sire lieue sus ⁊ fais bone chere a ton peuple qui ta sauue ⁊ oublie ceuls qui tout hai ⁊ greue.

Obstiterunt aurẽ dauid aqua de lacu ⁊ c. Or auint aps ce q les phyllistiens auoient assegie le pueple dyscael en dereliu. Et dauid qui estoit en sa tour or soir ⁊ desir de boire de laue du lac qui estoit devers le porte de bethleem ⁊ demanda q li en pourroit aler quere. si y alerent iii de ses princes cest a sauoir abysay la nauyas ⁊ salucbay q estoyẽt personne destre les plus fors ⁊ les plus puissãs de ⁊ pmi le siege ⁊ le pooir des phyllistiẽs ⁊ maugre euls aporterent de leaue.

Et tulle noluit bibere aqua sed libauit illã domino dicẽs ⁊ c. Et quant il oeut ouui le lecture a dauid il ne uoult boire ⁊ dist dieu ie ne bouure mis de cest eaue pour ces iii hardis hõmes ont mis le leurs cors mes ⁊ leurs cors et si grant peril. mais il loffri ⁊ sacrifia a nrẽ ⁊ laoura de ce q il les auoit ramenez sains ⁊ saufs ⁊ de ces iii estoit abysay le plus renome de grãt force ⁊ de hardiesse car on dit de li quil seul sestoit cõbatus contre iii hõmes ⁊ tous les desconfit.

Et addidit fuyr dñs iuasa contra israel ⁊ c. Encor se uoult nrẽ sour mouuoir contre le pueple dyscael p leurs pechies ⁊ esmut dauid a ce quil appelast ioab son prince ⁊ li dist p grant orgueil ua ẽ p toutes les lignees du pueple ⁊ me rapoite le nombre de mes hõmes ⁊ cõme ioab li conseillast quil lessast ce apos il ne uoult ⁊ quant ioab ot este par tout le pueple il raporta au chief de ix mois ⁊ xx tours quil y auoit par nombre. viij mil hõmes darmes fors ⁊ poissans du pueple dyscael ⁊ l mil de la lignee de iuda ⁊ lors dauid se repenti de ce fait ⁊ cria merci a nrẽseigneur.

Et factus est sermo dñi ad gad prophetam dicẽs uade ⁊ loqre ad dauid ⁊ c. Nrẽ envoia a gad le ple ⁊ li dist ua ten a dauid ⁊ li di quil eslise la quele il uoudra prendre de ces iii mesceances ou famine continuel par tout son royaume iuques a vii ans ou quil soit fuitif ⁊ chasez hors de ses ennemis par iii mois ou pestilence de mort p tout son ~~royaume~~ pueple par iii iours ⁊ qñt gad lot dit a dauid il dit a a fore ces paures tours nosres dist il iaime mier la pestilence omune ⁊ me uaut mier estre en la main de nrẽ q ces hõmes ⁊ lors enuoya nrẽ si grant pestilence sus le pueple p iii iours quil en morut bien lxx^m ou plus.

Lot 9

Lot 9—*continued.*

following subjects are taken from the legends of several holy matrons, virgins, and female martyrs. The 14 following subjects, which are the last, are taken from the writings of the prophets, and of the saints, which speak of the coming of Antichrist, and of the end of the world.

Of this unique series of 1,034 subjects, 846 miniatures still remain (and three frames for miniatures which have not been filled in). Several leaves at end are missing, containing the 14 subjects on the coming of Antichrist, and some of the subjects of the previous section chosen from the legends of the virgins and female martyrs.

A few of the miniatures are slightly discoloured or rubbed, and a few leaves are slightly stained, BUT ON THE WHOLE THE MANUSCRIPT IS IN EXCEEDINGLY FINE CONDITION AND THIS REMARKABLE SERIES OF FRENCH MINIATURES IS IN AN EXCEPTIONALLY FINE STATE OF PRESERVATION.

[*See* ILLUSTRATIONS. **Plates VIII, IX and X.**]

TWO SUPERB ENGLISH MANUSCRIPTS,

from the Library at Lulworth Castle, Dorset,

AND BELONGING TO THE WELD FAMILY.

N.B.—These Manuscripts (lots 10 and 11) will be offered at the beginning of the sale.

See note on p. 3.

Lot 10.

THE LUTTRELL PSALTER.

THIS monumental volume, one of the very few English Illuminated Manuscripts of absolutely first rate importance remaining in private hands, is familiar to a wider circle than that of scholars and collectors.

For many years it has been exhibited, as a loan from the owner, at the British Museum; and its remarkable illustrations have been freely drawn upon in current works on English mediæval life.

As long ago as 1839 a description by Mr. J. G. Rokewode, with many reproductions, was published in Vetusta Monumenta (Vol. VI, plates xx-xxv). Cp. also

New Palaeographical Society, Series I, plates 41-43.

E. G. Millar, English Illuminated Manuscripts of the XIVth and XVth Centuries, 1928, pp. 60, 61, plates 55-59.

Traill and Mann, Social England, 1903, Vol. II, pp. 132, 3, 138-41, 172, 354-5, 362, 371, 483, 577, 761, 768, 775, 781, 3, 4, 6.

Jusserand, English Wayfaring Life in the Middle Ages, 1889, pp. 93, 97, 130.

Green, A Short History of the English People, illustrated edition, 1894, Vol. I, pp. 349, 418, 438.

PSALTER. THE LOUTERELL PSALTER. A SUPERBLY DECORATED ILLUMINATED MANUSCRIPT ON VELLUM EXECUTED IN EAST ANGLIA ABOUT 1340 FOR SIR GEOFFREY LOUTERELL OF IRNHAM, CO. LINCOLN. VERY WELL AND CLEARLY WRITTEN IN A LARGE AND BOLD LITURGICAL SCRIPT, 14 *lines to a page*, 309 *leaves. Bound in calf by a Cambridge binder about* 1630, *gilt border with red enamelled fillet, centre panel formed of lozenges enamelled red between gilt lines, corner and centre ornaments of sprays, flowers and red enamel with a bird stamp at top and bottom of centre ornament; initial N. S. in blind on sides added at a later date (Nicholas Shireburn); gilt back decorated with flower sprays arranged vertically in rows. Binding slightly defective and loose. In a padded box*

folio ($13\frac{15}{16}$ *in. by* $9\frac{3}{4}$ *in.*) ENGLISH [EAST ANGLIA], *c.* 1340

CONTENTS. F. 1, Kalendar; f. 13, Psalter; f. 259B, Canticles followed by Te Deum, Benedicite omnia, Magnificat, Nunc Dimittis, and Quicunque Vult; f. 283B, Litany; f. 294, Prayers; f. 296, Office for the Dead.

COLLATION. Bound in 26 quires of 12 leaves each (except one). (i)-(xvi)^{12}; (xvii)^{10}; (xviii)-(xxv)^{12}; (xxvi)^{11}. The last leaf of the last gathering missing. Catchwords at the end of the gatherings.

OWNERSHIP. On fol. 202B is a large miniature (130 *mm. by* 175 *mm.*) of Sir Geoffrey Louterell on horseback, for whom the manuscript was executed (plate XI). His surcoat, ailettes, and the trappings of his horse all have the Louterell arms (az. a bend between six martlets arg.). The nearer of the two ladies has a mantle of the Louterell arms impaling Sutton (or a lion rampant vert) and is his wife Agnes Sutton (d. 1340). The other has a mantle of Louterell impaling Scrope of Masham (az. a bend or, a label of five points arg.) and is evidently his daughter-in-law Beatrice Scrope, wife of his son Sir

animam meam
Gloria patris
Dñs Galfridus louterell me fieri
fecit

LOT 10

Lot 10

Plate XII

Lot 10—*continued.*

Andrew Louterell. Above the miniature is written in the hand of the text: "Dñs Galfridus louterell me fieri fecit." All three coat-of-arms occur separately in other parts of the MS. (fols. 41, 59, 161, 163, 171; also on fol. 157A where a man carries the Louterell banner while another seated holds the helmet, exhibiting as a burlesque a pair of bellows on his head).

Sir Geoffrey Louterell of Irnham, Lincolnshire, was born in 1276 and died 23 May, 1345. His wife died five years before him and on the reasonable assumption that the MS. was written during her life its date is not later than 1340. As his son Sir Andrew was 32 at his father's death and his wife Beatrice is represented in the miniature as a fully grown woman the MS. can hardly date further back than 1335. In the calendar obits are inserted by later hands of Richard Fitz-Alan, Earl of Arundel (1376), Eleanor of Lancaster his wife (1373), Humphrey de Bohun, Earl of Hereford, his son-in-law (1373) and Joan Countess of Hereford his daughter (1419). It can be inferred from this that during the 14th Century the MS. passed into the possession of a member of the Fitz-Alan family. At the foot of f. 1 is the signature of Lord William Howard of Naworth (1563-1640) whose mother Mary, wife of Thomas fourth Duke of Norfolk, was heiress in the same family. At a later period the MS. belonged to Mary, daughter and co-heir of Sir Edward Widdrington of Cartington, Northumberland, her gift of it in 1703 to Sir Nicholas Shireburn of Stonyhurst being recorded at the end of the calendar. Ultimately it was inherited with the Shireburn property by the family of Weld, of Lulworth, Dorsetshire, through the marriage of Elizabeth daughter of Richard Shireburn to William Weld in 1672.

DECORATION. This magnificent book, perhaps one of the most lavishly decorated manuscripts in existence, has long been famous for its remarkable series of marginal drawings illustrating the life and social customs of Mediæval England. The decoration may be roughly divided into:

I. Pages with large historiated Initials.

II. Marginal Decoration.

III. Line-endings and Borders.

Lot 10—*continued.*

I. PAGES WITH LARGE HISTORIATED INITIALS. The manuscript contains a very fine series of 41 large historiated initials. Of these the most important are found on the following leaves. The ground within the initials is (with one exception) of burnished gold with dotted patterns and they stand on an outer ground of diapering. All of them are beautifully executed specimens of the miniaturist's art.

[*Fol.* 13A. *Ps.* 1. *Beatus vir.*] Initial B, 115 *mm. by* 85 *mm.* King David tuning his harp. Panelled border of red and blue with diaper and other designs. At corners a stag, a monkey with owl, a boy playing bagpipes. At sides a draped female figure and monkey. In bottom margin the Virgin and Child.

[*Fol.* 51A. *Ps.* 26. *Dominus illuminatio mea.*] Initial D, 77 *mm. by* 82 *mm.* Full-length figure of the Almighty. Diaper panel border. Birds in side margin. In the lower margin a very finely executed miniature of the murder of Thomas à Becket.

[*Fol.* 75B. *Ps.* 38. *Dixi custodiam vias meas ut non delinquam in lingua mea.*] Initial D, 70 *mm. by* 75 *mm.* Full-length figure of a king holding his tongue. Diaper panel border. In the lower margin a charming miniature of the Castle of Love attacked by knights and defended by ladies who throw roses from the battlements (plate XII).

[*Fol.* 97B. *Ps.* 51. *Quid gloriaris in malicia.*] Initial Q, 55 *mm. by* 75 *mm.* A saint pulling out with pincers the tongue of a slanderer. Panel side border with leaf decoration. In the lower margin a scene from the life of the Virgin (plate XV).

[*Fol.* 98B. *Ps.* 52. *Dixit insipiens.*] Initial D, 75 *mm. by* 80 *mm.* Fool. Panel diaper border with leaf decoration. In lower margin a miniature of the death of the Virgin.

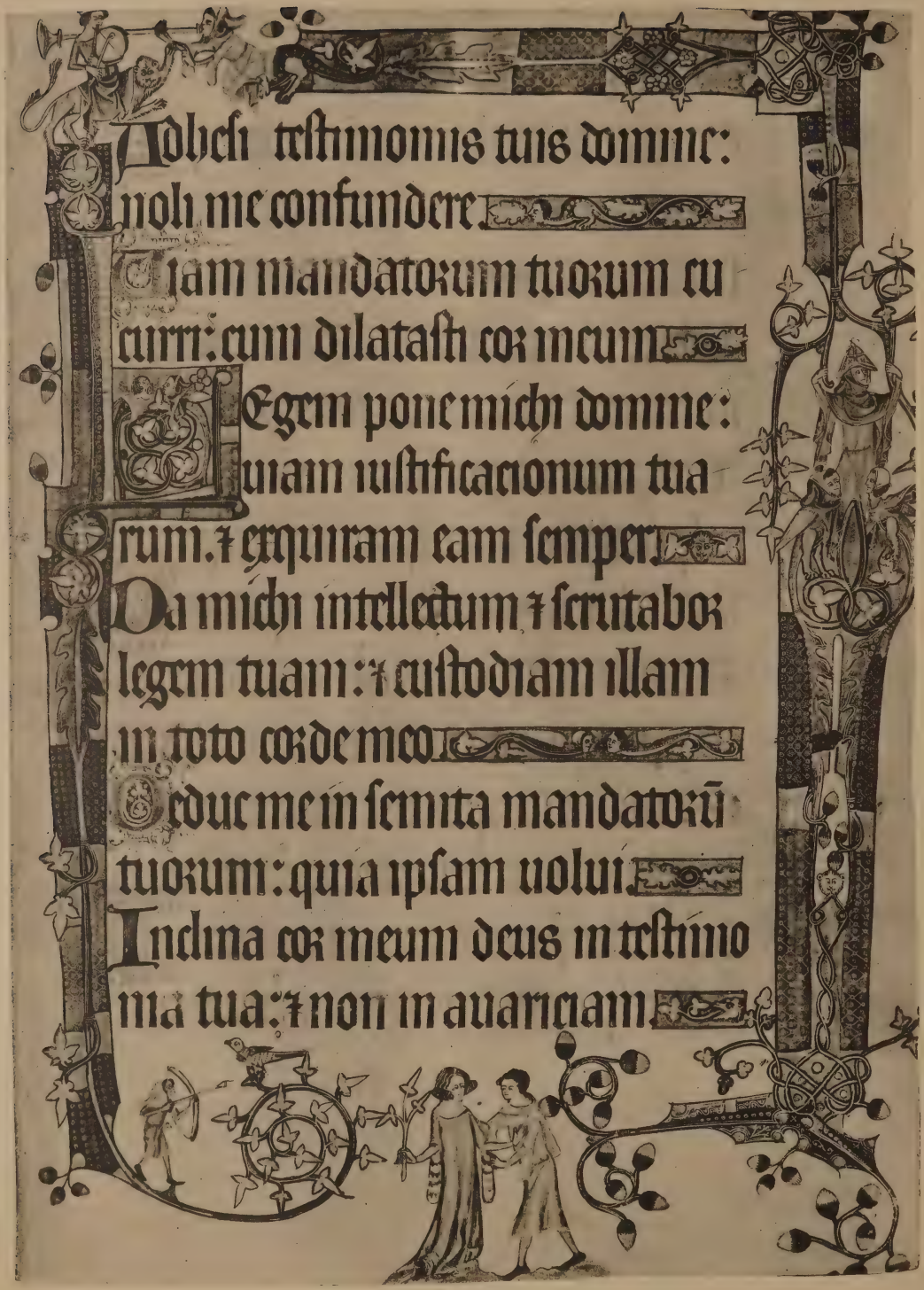
[*Fol.* 121B. *Ps.* 68. *Salvum me fac.*] Initial S, 74 *mm. by* 70 *mm.* A king partly immersed in conventional waves. Fine panel border brilliantly coloured, introducing semi-human grotesques, leaf decoration and interlacings.

[*Fol.* 149B. *Ps.* 80. *Exultate Deo.*] Initial E, 70 *mm. by* 75 *mm.* David seated on his throne playing a psaltery. Very fine panel border decorated with spirals enclosing flowers or

domini: a facie domini omnis terra.
Annunciauerunt celi iusticiam eius:
et uiderunt omnes populi gloriam
eius
Confundantur omnes qui ado
rant sculptilia: et qui gloriantur in
simulacris suis
Adorate eum omnes angeli eius:
audiuit et letata est sion
Et exultauerunt filie iude: propter
iudicia tua domine
Quoniam tu dominus altissimus
super omnem terram: nimis exalta
tus es super omnes deos

Qui diligitis dominum odite ma
lum: custodit dominus animas
sanctorum suorum: de manu pecca
toris liberabit eos
Lux orta est iusto: et rectis corde letitia.
Letamini iusti in domino: et confi
temini memorie sanctificacionis eius.

Cantate domino can
ticum nouum: quia
mirabilia fecit
Saluauit sibi dextr
am eius: et brachium sanctum eius.
Notum fecit dominus salutare su
um: in conspectu gentium reuela



Adhesi testimoniis tuis domine:
noli me confundere.
Viam mandatorum tuorum cu
curri: cum dilatasti cor meum.
Legem pone michi domine:
uiam iustificacionum tua
rum. ⁊ exquiram eam semper.
Da michi intellectum ⁊ scrutabor
legem tuam: ⁊ custodiam illam
in toto corde meo.
Deduc me in semita mandatorū
tuorum: quia ipsam uolui.
Inclina cor meum deus in testimo
nia tua: ⁊ non in auariciam.

Lot 10

Lot 10—*continued.*

leaves painted on a burnished gold ground. In side margin two semi-human grotesques, one playing a rebec (*see* Colour plate A).

[*Fol.* 174A. *Ps.* 97. *Cantate Domino.*] Initial C, 78 *mm. by* 87 *mm.* Priests singing round a lectern. Very fine panel border, the lower border containing a series of grotesques within lozenge compartments on a burnished gold ground. Side borders with leafy spirals. In top corner a grotesque figure playing pipes (plate XIII).

[*Fol.* 177B. *Ps.* 101. *Domine exaudi.*] Initial D, 60 *mm. by* 62 *mm.* A man kneeling in prayer, the Almighty appearing above. Very fine panel border containing geometrical designs in blue, pink, green and burnished gold, owls and grotesque birds, a human face, etc.

[*Fol.* 203. *Ps.* 109. *Dixit Dominus domino meo.*] Initial D, 77 *mm. by* 77 *mm.* A king with crown and sceptre seated by the side of the Almighty. Panel in lower border of diaper-work in pink and blue forming six squares, in each of which within a lozenge frame is a lion rampant argent. In side margin within five pointed oval compartments on diapered grounds a martlet argent (Louterell).

In addition to the large historiated initials, a few of which have been described, other psalms and prayers at end have large and finely executed initials in colours and burnished gold, about 140 in number. The verse initials are alternately gold and blue and are filled in and surrounded with ornamental work in violet, red, or pale brown (plate XIV).

II. MARGINAL DECORATION. The marginal decoration is very profuse and extraordinarily varied in character, and is obviously the work of several artists. It falls into four divisions.

A. Subjects of a more or less religious character including incidents of gospel history, figures of saints, martyrdoms, etc.

B. Scenes of rural life and domestic economy, sports, games, etc.

Lot 10—*continued.*

c. Grotesque monsters.

d. Miscellaneous.

a. Subjects of a religious character. The most important of these include two very finely painted series of miniatures. One occupies the lower borders of fols. 86a-96b, and depicts 22 scenes from the life of Christ. The other on fols. 97a-100b consists of eight scenes from the life of the Virgin (plate XV). Figures of saints frequently occur in the margin, e. g. S. Catherine crowned carrying a spiked wheel (f. 30b); S. Margaret piercing a dragon with a long cross (f. 37a); S. Stephen and two persecutors (f. 37b); S. George in gold armour (f. 39b); S. Andrew bound to the cross (f. 40a); John the Baptist (f. 40b); S. Christoher (f. 45b); King Edmund (f. 46a); S. Michael slaying the dragon (f. 46b); S. Lawrence (f. 48a); Mary Magdalene (f. 48b); S. Eligius (f. 52a); S. Dunstan seizing the devil with pincers (f. 54b); S. Martin on horseback dividing his cloak with a beggar (f. 56b); S. Francis preaching to the birds (f. 60b); S. Michael and other angels killing devils (f. 101a).

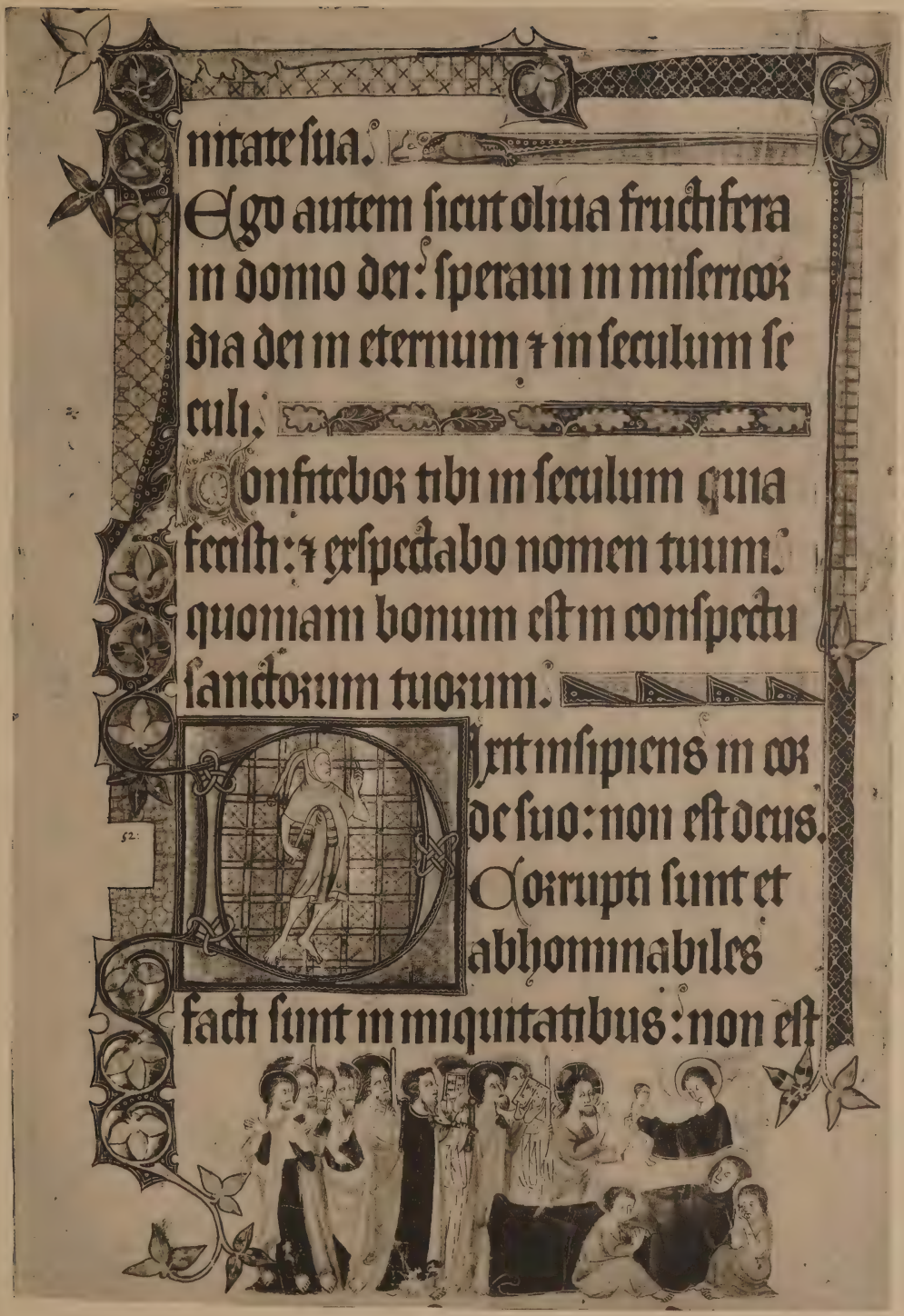
Many other miniatures of sacred subjects occur, including various martyrdoms (ff. 106-108); Christ preaching to cripples (f. 108b); Cripples going on pilgrimage (f. 104b); Angels blowing trumpets to summon the dead (f. 101b); Angels in procession censing and carrying candles (f. 102b and 103b); Christ healing the sick: a very curious miniature (f. 160b); The scapegoat (f. 59a); and many others.

b. Scenes of rural life and domestic economy, sports, games, etc. These form a most remarkable and perhaps unrivalled series of illustrations of mediæval England. Most of these beautifully painted miniatures are in the blank margin at the foot of the page. The following are some of the subjects of these scenes of extraordinary variety and interest:

F. 49a. Sword and buckler men.

F. 61a. Blood-letting.

F. 62a. Wrestling pick-a-back; a countryman mounted on a bullock.



nitate sua.
Ego autem sicut oliua fructifera
in domo dei: speraui in misericor
dia dei in eternum ⁊ in seculum se
culi.
Confitebor tibi in seculum qua
fecisti: ⁊ exspectabo nomen tuum.
quoniam bonum est in conspectu
sanctorum tuorum.
Dixit insipiens in cor
de suo: non est deus.
Corrupti sunt et
abhominabiles
facti sunt in iniquitatibus: non est

lod reprobauerunt

mordias domini:me

regnibus terre

Et uocaunt famem super

LOT 10—*continued.*

F. 63A A lady having her hair dressed by her maid. Man catching a bird in a net.

F. 63B. Trick with horse. A man receives on his buckler the kick of a horse.

F. 64B. Man with dogs hunting fox.

F. 69B. Pole balancing. A man rattling a bladder rides astride a pole carried by two men.

F. 70B. Man on stilts. Travelling tinker, a dog biting his heel.

F. 73A. Man with performing monkey .

F. 74B. Threshing corn.

F. 76B. A king and a lady playing a game resembling backgammon.

F. 78B. Men sharpening knife on grindstone (plate XIX).

F. 82A. A Joust. The Knights are both clad in pourpointrie with mixed armour. The vanquished displays a Saracen's head on his shield (plate XII).

F. 147B. Men shooting with bows and arrows at a target.

F. 152B. The Living Quintain: a man seated holds up a foot to another standing on one leg who tries to push him over (described in Strutt, plate XI).

F. 157B. Juggler filling another with water.

F. 158A. Bobbing for apples (plate XVI).

F. 158B and 159A. Games unknown.

F. 159A. Man on horseback with falcon (plate XVI).

F. 160A. Men towing boat (plate XIX).

F. 161A. BEAR-BAITING. AN EXCEPTIONALLY FINE MINIATURE (plate XVI).

F. 161B. A ship of war with soldiers in mail and archers (plate XII).

F. 162A. A country cart with three horses. A monkey as driver.

LOT 10—*continued.*

F. 163A. A man on horseback hawking.

F. 163B. Sheep-shearing in a pen: outside the pen women are carrying away milk in pitchers on their heads (plate XVII).

F. 166B. A hen-wife feeding hen and chickens (plate XVII).

F. 169B. Man driving geese. He has taken off his hood to scare the geese.

A SERIES OF EIGHT VERY FINE FARMING SUBJECTS.

F. 170A. Two men ploughing with four oxen (plate XVII).

F. 170B. A man sowing corn. A raven steals corn from bag, a dog chases away another raven.

F. 171A. Man harrowing field with horse: man slinging stones at ravens.

F. 171B. Breaking up earth with mallets.

F. 172A. Weeding the young corn.

F. 172B and 173A. Harvesting.

F. 173B. DRIVING THE HARVEST WAGGON UPHILL (plate XIII).

F. 176B. Rabbit warren.

F. 181A. A water-mill and eel-traps.

F. 181B-182A. TRAVELLING CARRIAGE FOR ROYAL LADIES. A VERY FINE MINIATURE OCCUPYING THE LOWER BORDER OF TWO PAGES. The carriage is drawn by five horses. A coachman with long whip rides the wheel-horse. In front is a lady with a squirrel on her shoulder; two others are looking out of windows in the side of the coach and a fourth at the back is receiving a lap-dog from attendants. All the ladies are wearing coronets (reproduced in *Millar,* plate 57).

F. 186B. Man wheeling crippled child in barrow (plate XVI).

F. 193A. Women spinning and carding.

F. 193B. Men playing pitch in the hole.

F. 196B. Boy stealing cherries. The owner threatens him from below (plate XIX).

quam dies hesterna que
do psalterio: cum cant
quinem innocentem condempnabūt.

Lot 10

LOT 10—*continued.*

F. 201A. Travelling smith with pony carrying his tools.

F. 206B-208A. THE LOUTERELL FEAST. FOUR VERY FINE AND INTERESTING MINIATURES (plate XVIII). The first three represent the preparations for the feast, where John de Brigford the cook and the rest of the household occupy their proper stations. The fourth miniature represents the Feast in a room hung with arras worked with the arms of Louterell. Sir Geoffrey is in the centre with his family. He has a cup in his hand which he has just received from an attendant. The two chaplains at table are clothed as Dominican friars.

C. GROTESQUE MONSTERS. Many of the margins contain large paintings of imaginary monsters and grotesques, often of semi-human character. These fantastic monsters, usually as bizarre in colouring as they are in design, are drawn with a truly remarkable fertility of imagination and invention and are in many cases unusually soft and delicate in colouring. They are found on nearly every page in extraordinary profusion up to fol. 214, excepting three quires (fols. 109-144) which have little decoration beyond the borders, initials and line terminals.

D. MISCELLANEOUS. A great variety of miscellaneous subjects, human and animal, drolleries, etc., are found in the margins of many leaves. A few of these only can be mentioned, e. g. unicorn, geese feeding, boar, lion, fox carrying off goose, naked man hopping, ape with sword riding on goat and carrying owl, woman swallowing monster, monster swallowing naked boy, man falling off horse, wrestlers, man fighting with lion, cat playing with mouse, mermaid with looking-glass and comb, naked men fighting and a great number of others.

One very fine miniature is found in the lower margin of f. 164B showing Constantinople as a mediaeval city. A party executing a round dance issues from the main gate, ladies watching from the walls. Two of the houses have inn signs.

A remarkable feature of the manuscript is the number of miniatures introducing musicians playing various instruments, e.g. boy playing bag-pipes (f. 13A); grotesque ringing hand-bells (f. 43A); man on horseback blowing bugle (f. 43B); monster

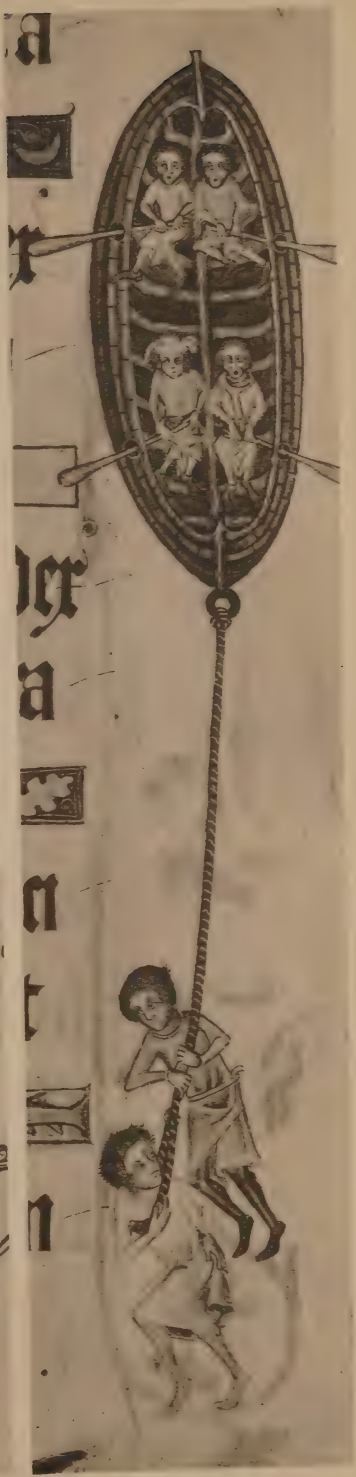
LOT 10—*continued.*

blowing bugle (f. 54B); man playing organ, attendant blows bellows at back (f. 55A); man playing drums (f. 59A); man blowing long trumpet with Louterell arms; lady playing tambourine (f. 61A); lady playing hurdy-gurdy (f. 81B); shepherd playing double-flute (f. 87B); angels blowing long trumpets (f. 101B); David playing psaltery (f. 149A); grotesque playing rebec (f. 149A); a semi-human monster blowing long trumpet with Scrope banner (f. 161A); two men blowing trumpets (f. 170B); semi-human grotesque playing double shawm (f. 174A); man playing harp (f. 174B); semi-human grotesque ringing hand-bells, man playing a portative organ, bag-pipe player (with banner azure, a lion rampant argent) a man playing hurdy-gurdy (plate XIX), a man playing cymbals (all on f. 176A); grotesque with two heads playing bag-pipes and long trumpet (f. 185B); man on lion playing drum (f. 308B).

III. LINE-ENDINGS AND BORDERS. VERY FINE PANELLED AND FOLIATED BORDERS DECORATE NEARLY EVERY PAGE AS FAR AS FOL. 215, after which the margins are generally left plain. One notable exception is fol. 266 which is a beautifully decorated page with full border and exquisite line terminals of monsters painted on burnished gold grounds. The line-endings are very varied in character and generally consist of finely painted narrow panels or bands with various forms of beautifully executed ornament. Besides diapers, sprays and geometrical and other patterns, some of the decoration consists of small fantastic human and animal figures.

THE MANUSCRIPT IS IN VERY FINE CONDITION THROUGHOUT, THE BEAUTIFULLY SOFT COLOURING OF THE MINIATURES BEING IN A WONDERFUL STATE OF PRESERVATION. The 17th Century binder has trimmed the edges cutting into the marginal decoration of some of the leaves. Fortunately (with the exception of the Kalendar, the decoration of which is not important) the damage is in the main confined to the top margin and is not of a serious character.

[*See* FRONTISPIECE AND ILLUSTRATIONS. **Plates XI-XIX.**]



omnis sapiencia eoru
est

LOT 11.

THE BEDFORD HORAE.

Lot 11.

THE BEDFORD HORAE.

PSALTER AND HOURS EXECUTED FOR JOHN OF LANCASTER, DUKE OF BEDFORD (*c.* 1414), BROTHER OF HENRY V. Beautifully written in a large and very clear English Liturgical hand (2 *lines to the inch*), 18 *lines to a page*, 238 *leaves (the last* 2 *leaves blank). In an early* 17*th century binding; red velvet over wooden boards with engraved silver catches and clasps. Bookplates of Edward Weld* (*d.* 1775) *and his brother Thomas* (*d.* 1810)

folio (15⅞ *in. by* 10⅞ *in.*) ENGLISH, 1414-1435

Contents. Fol. 1, Kalendar (with normal Sarum Saints, but without SS. David, Chad, Winifred, Francis, Erkenwald or John of Beverley); fol. 7, Hours of the Virgin, Sarum use; fol. 37, Penitential Psalms and XV Psalms; fol. 46, Office of the Dead; fol. 73, Psalter and Canticles with Litany.

Collation. Bound in quires normally of eight leaves (signatures start afresh at fols. 7, 46 and 73). Catch-words at the end of the gatherings.

Authorship. In a line-filling on fol. 124 is an inscription: "Herman zour meke seruant" giving the name of the author of the manuscript. His name occurs again in a line-filling on fol. 232b: "I am Herman zoure owne seruant" (plate XXIV). This name Herman, doubtless the same person, occurs in the Chichele Breviary at Lambeth.

Ownership. The Manuscript was executed for John of Lancaster (1389-1435), Duke of Bedford, Anjou and Alençon, third son of King Henry IV. His arms (*France and England quarterly,*

LOT 11—*continued.*

a label of five points, the two dexter ermine, the three sinister az, and each charged with three fleurs-de-lys or) occur in the margin of f. 73A (*see* Colour Plate B), and he is also mentioned by name in a line filling ("I pray god saue ye Duke of Bedford," f. 21A, *see* plate XXIV).

Known chiefly to history as Regent at the time of the execution of Joan of Arc, and to literature from his appearance in Shakespeare's "King Henry IV," Parts I and II, "King Henry V" and "King Henry VI," Part I, the Duke has also long been familiar to collectors as the owner of the famous Bedford Missal, to which the present manuscript, after long remaining virtually unknown, now appears as no unworthy companion.

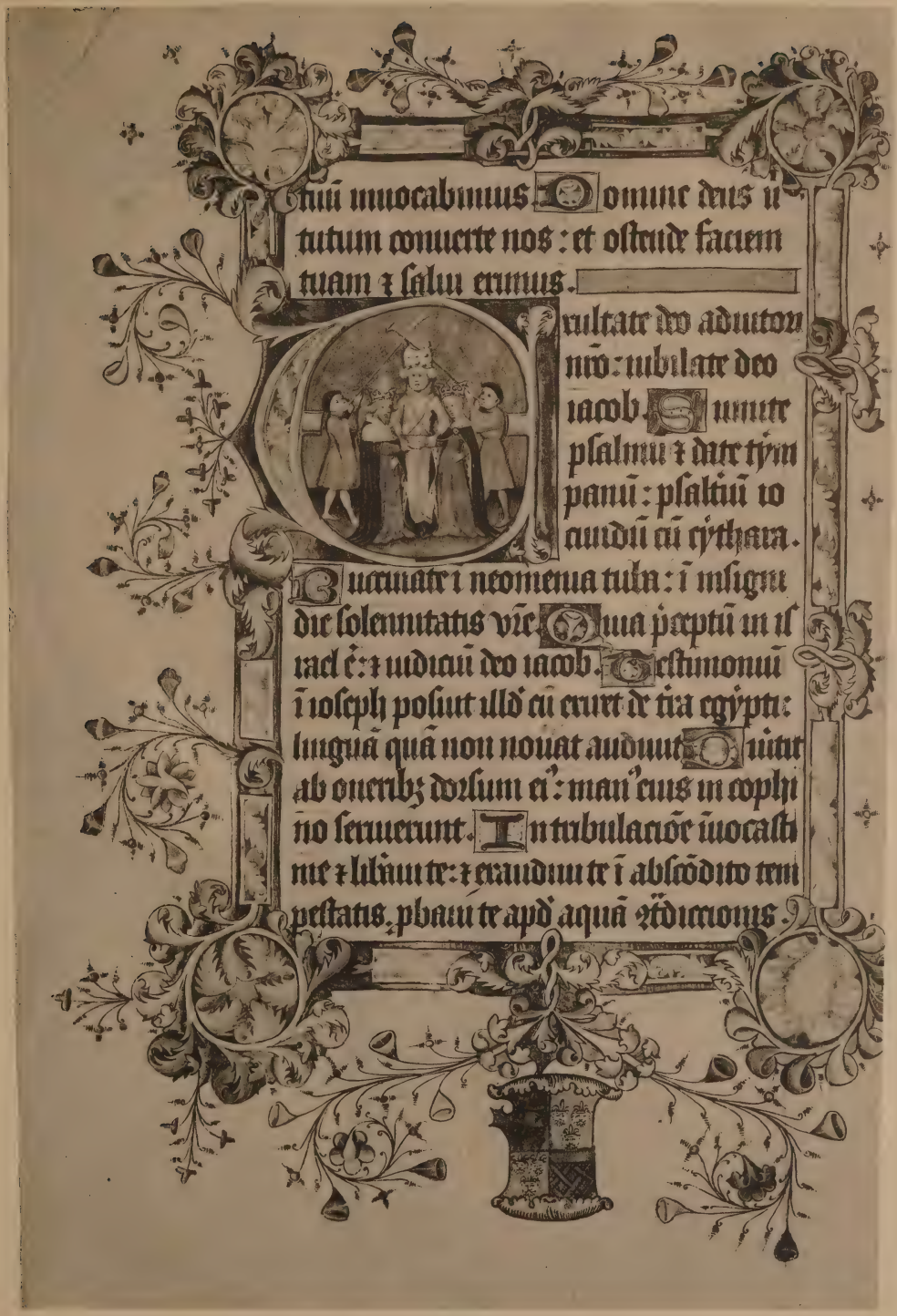
After Bedford's death, the first suggestion of later ownership is provided by an entry in the Calendar of the birth in 1467 of "Maria fitz loys" (daughter of Sir Henry FitzLewes and Elizabeth Beaufort; afterwards second wife of Anthony Wydvile, Earl Rivers, beheaded 1483).

The book must, however, have passed before 1485 (the date of his execution) to William Catesby, Richard III's well-known councillor.

The Catesby arms and quarterings, impaling those of William Catesby's wife Margaret, daughter of William, Lord Zouche of Haryngworth, are painted (over an erasure of border ornament and possibly of earlier arms), in the lower margins of ff. 7A and 73A (*see* Colour Plate B); and reappears with various arrangements of the coats on five other leaves (plates XX, XXI, XXIII).

Of subsequent ownership there is no evidence, but the manuscript is believed to have passed, like the preceding lot, to the Welds from the Shireburns of Stonyhurst (*see* p. 25).

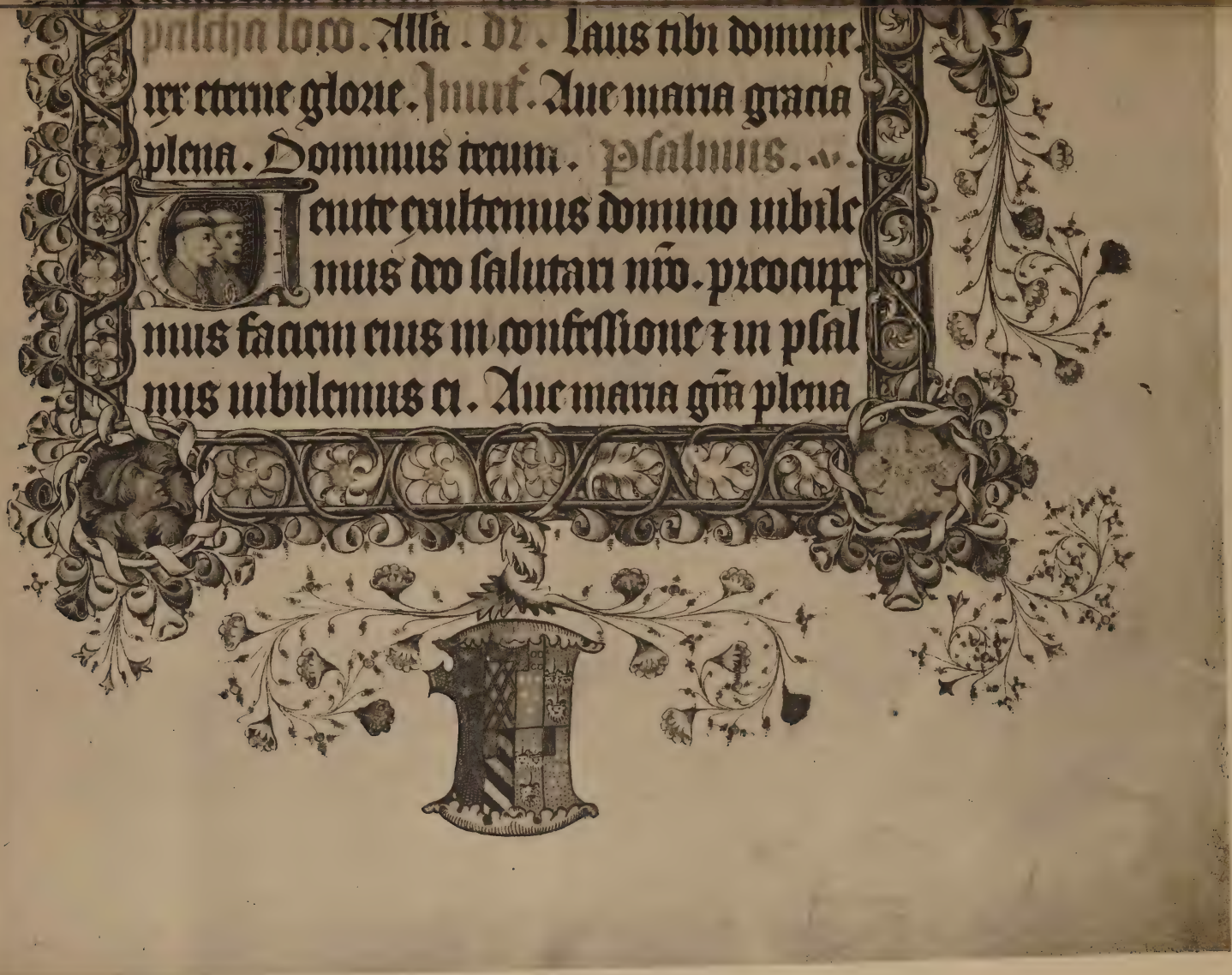
DECORATION. THIS SPLENDID VOLUME IS PROBABLY THE FINEST ENGLISH MANUSCRIPT HOURS AND PSALTER OF ITS PERIOD IN EXISTENCE. THE DECORATION IS OF ABSOLUTELY FIRST RATE QUALITY THROUGHTOUT, RESEMBLING THAT OF THE CHICHELE BREVIARY, BUT MUCH MORE PROFUSE.



tuū inuocabimus. Domine deus u
tutum conuerte nos: et ostende faciem
tuam ⁊ salui erimus.

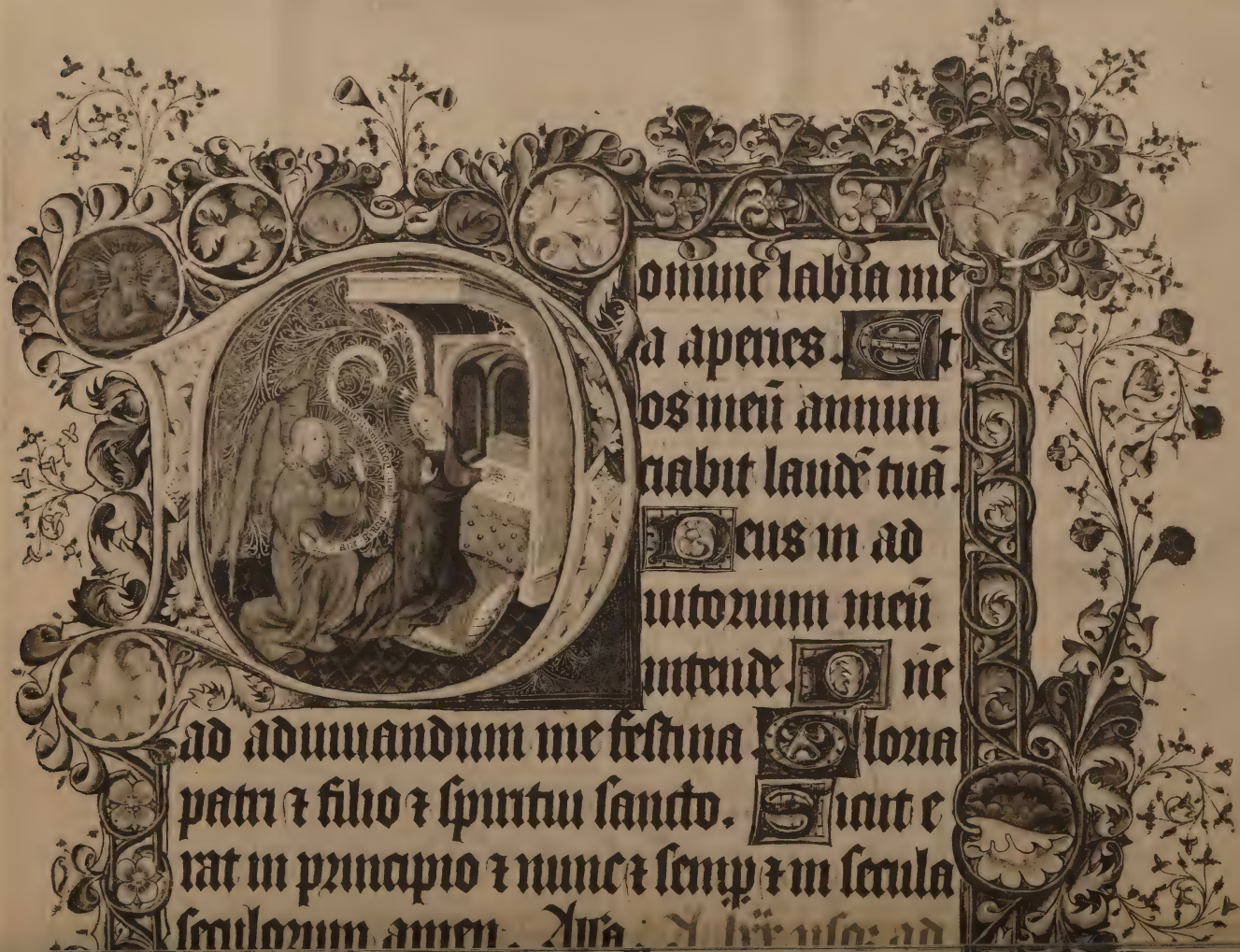
Exultate deo adiutori
nr̄o: iubilate deo
iacob. Sumite
psalmū ⁊ date tym
panū: psalteriū io
cundū cū cythara.
Buccinate i neomenia tuba: ī insigni
die solennitatis vr̄e. Quia p̄ceptū in is
rael ē: ⁊ iudiciū deo iacob. Testimoniū
ī ioseph posuit illd̄ cū eriret de tr̄a egypti:
linguā quā non nouat audiuit. Diuertit
ab oneribꝫ dorsum ei⁹: man⁹ eius in cophi
no seruierunt. In tribulaciōe īuocasti
me ⁊ liberaui te: ⁊ exaudiui te ī abscōdito tem
pestatis. ꝓbaui te apd̄ aquā ꝯtradictionis.

LOT II



pascha loco. Alla. dr. Laus tibi domine.
rex eterne glorie. Inuit. Aue maria gracia
plena. Dominus tecum. Psalmus. .v.
Venite exultemus domino iubile
mus deo salutari nr̄o. preocupe
mus faciem eius in confessione ⁊ in psal
mus iubilemus ei. Aue maria gr̄a plena

Lot 11



Domine labia me
a aperies. Et
os meū annun
tiabit laudē tuā.
Deus in ad
iutorium meū
intende. Do mi
ne ad adiuuandum me festina. Gloria
patri et filio et spiritu sancto. Sicut e
rat in principio et nunc et semper et in secula
seculorum amen. Alle

Lot 11—*continued.*

Eleven pages have magnificent large initials with miniatures. All the pages so decorated (except two which have borders described below) have very fine full borders generally of bar design with foliated spiral work decoration, large flower ornaments at the corners, and further marginal decoration of flower sprays, etc. Nine of these pages have coats-of-arms in the lower margin.

(i.) [*Fol.* 7. *Prefixed to the Hours*]. The Annunciation. A magnificent initial D, 90 *mm. by* 100 *mm.* (plate XXI). This miniature may be compared with that in the Beaufort Horæ (Royal MS. 2A, xviii, f. 23B, reproduced in colours in Sir E. M. Thompson's *English Illuminated MSS.*, 1895, and in monochrome in *British Museum Reproductions from Illuminated MSS.*, ser. I, pl. 15), which is probably also Herman's work. The Virgin's robe is blue, Gabriel's purple and his wings vermilion, the background of gold arabesques on vermilion. This page is decorated with a very fine border painted on panels of burnished gold. Within the panels are two narrow bars in green with interlacing spirals of the same colour. These interlacings enclose various flowers in pink, red and blue, except in the outer border, where curling leaves are substituted. In the border is a head of God the Father in blue camaieu in one corner; at two others the heads of young men within flowers, mauve at the top right-hand corner, blue at the botton left corner. The peculiar arrangement of these camaieu heads in foliage, which is characteristic of this manuscript, is seen also in Mr. Dyson Perrins's MS. known as the "Hours of Elizabeth the Quene" (formerly Mr. Yates Thompson's).

(ii.) [*Fol.* 37. *Penitential Psalms*]. Initial D, 65 *mm. by* 65 *mm.* Christ seated on rainbow clothed in blue and showing the stigmata. Below the dead rising from their graves. Diapered background, gold on red.

(iii.) [*Fol.* 46. *Vigils of the Dead*]. Initial D, 90 *mm. by* 85 *mm.* Monks singing round a bier. Mourners in black. Background of gold arabesques on green.

(iv.) [*Fol.* 73. *First page of Psalms.*] A superb page. Initial B, 110 *mm. by* 100 *mm.* Anointing of David by Samuel. A beautifully painted miniature of the finest

LOT 11—*continued.*

QUALITY. Samuel in long blue cloak is pouring oil from a horn on the head of David kneeling before him. In his left hand he holds a crown. David's robe is purple with vermilion wrap and blue stockings. Jesse is standing by in vermilion robe with blue wrap. On his robe the words "Maria Mater" are legible. Dome-shaped hills with windmill and turreted buildings behind. Deep blue sky studded with stars. A MAGNIFICENT BAR BORDER CONTAINING A BEAUTIFULLY EXECUTED JESSE TREE. Jesse asleep at foot. Other marginal decoration of flower sprays, the arms and crest of the Duke of Bedford and motto "pur suffrir." The arms of Catesby added later (*see* Colour Plate B).

(v.) [*Fol.* 95. *Ps.* 27. *Dominus illuminatio*]. Initial D, 90 *mm. by* 90 *mm.* David slays the lion and bear, a unicorn also slain in the background. The grass in the foreground is a lightish green. Background partly arabesque, gold on blue (plate XXII).

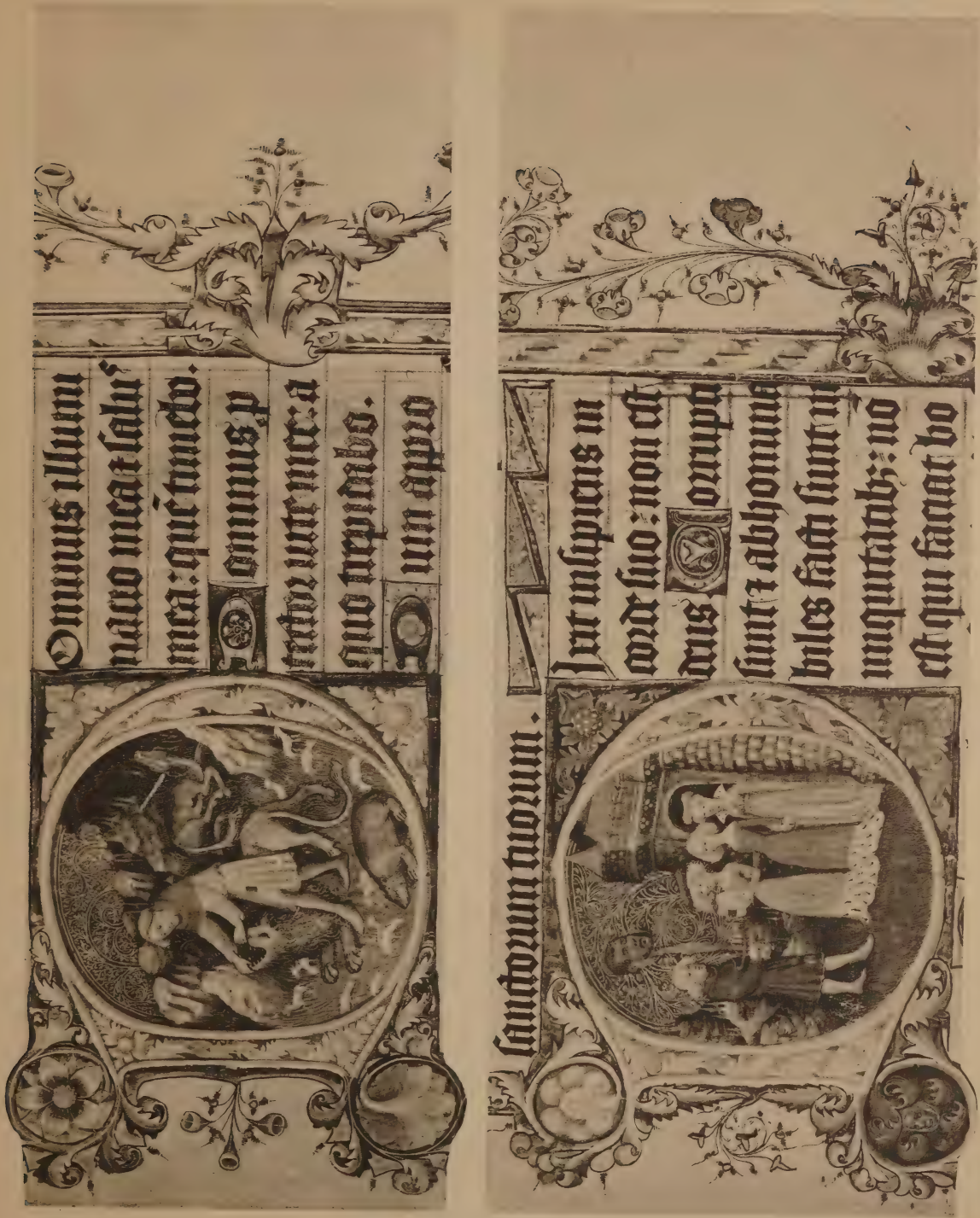
(vi.) [*Fol.* 109. *Ps.* 39. *Dixi Custodiam.*] Initial D, 84 *mm. by* 90 *mm.* David and Goliath. David with sling, in a pink coat and blue stockings. Goliath in armour. Green hilly landscape. Arabesque background, gold on red.

(vii.) [*Fol.* 122. *Ps.* 53. *Dixit insipiens.*] Initial D, 92 *mm. by* 95 *mm.* David, returning with head of Goliath on sword-point is welcomed by three ladies. Arabesque background, gold on red (plate XXII).

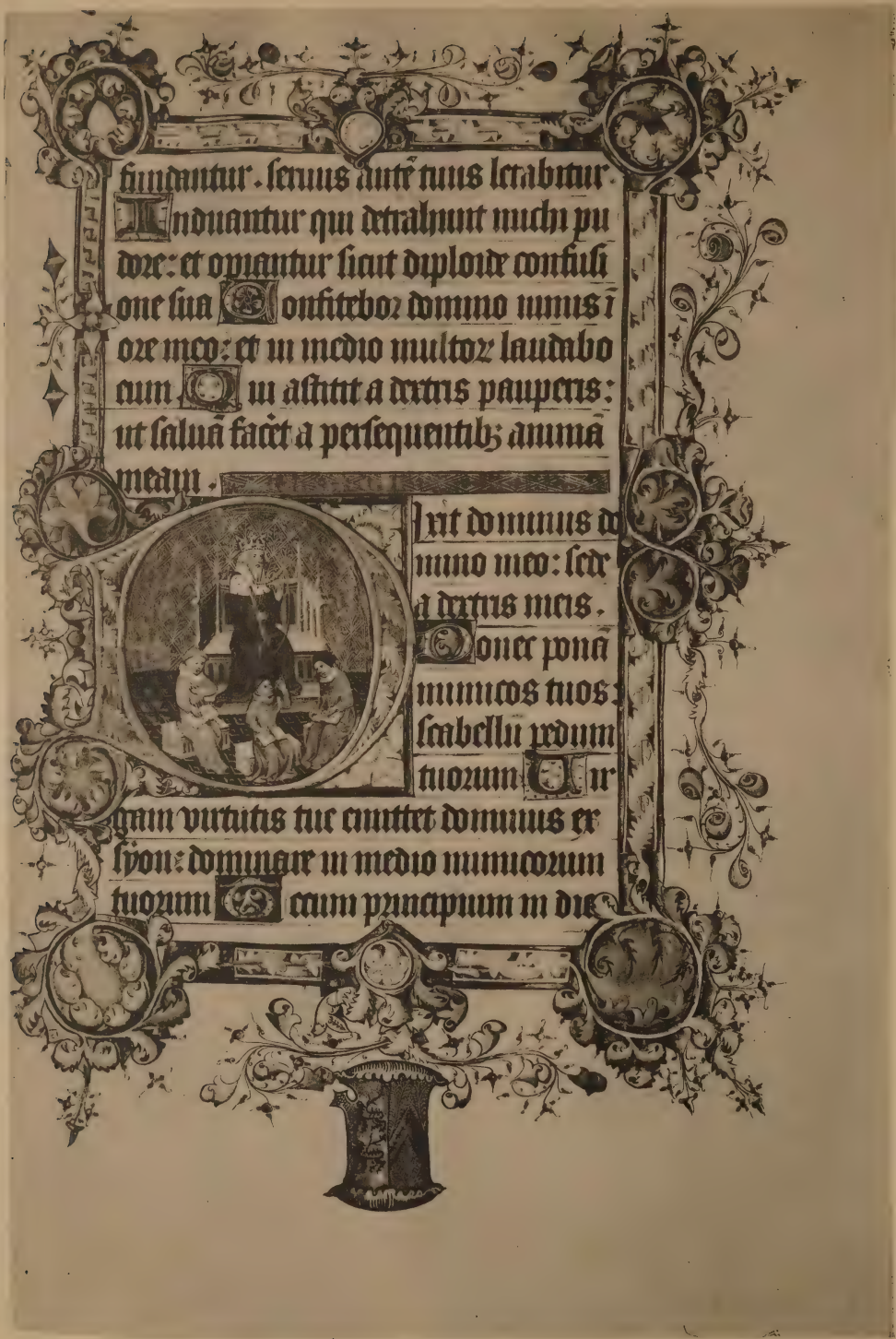
(viii.) [*Fol.* 135. *Ps.* 69. *Salvum me fac.*] Initial S, 90 *mm. by* 100 *mm.*. David before Saul. Saul crowned in a blue robe with ermine collar is seated on a draped throne. He is drawing back his spear preparing to strike. David is turning away in an attitude of fright. Tiled floor. Arabesque background, gold on green.

(ix.) [*Fol.* 151B. *Ps.* 81. *Exultate Deo.*] Initial E, 82 *mm. by* 92 *mm.* Marriage of David, trumpets arched over the High Priest's head. AN EXCEPTIONALLY FINE MINIATURE (plate XX).

(x.) [*Fol.* 166B. *Ps.* 98. *Cantate Domino.*] Initial C, 90 *mm. by* 100 *mm.* The Ark carried in procession. David with organ in foreground.



LOT 11



fundantur. seruus autē tuus letabitur.
Induantur qui detrahunt michi pu
dore: et opiantur sicut diploide confusi
one sua Confitebor domino nimis i
ore meo: et in medio multoꝝ laudabo
eum Qui astitit a dextris pauperis:
ut saluā faceret a persequentibꝫ animā
meam.

Dixit dominus do
mino meo: sede
a dextris meis.
Donec ponā
inimicos tuos:
scabellū pedum
tuorum Vir
gam virtutis tue emittet dominus ex
syon: dominare in medio inimicorum
tuorum Tecum principium in die

LOT 11

LOT 11—*continued.*

(xi.) [*Fol.* 183. *Ps.* 110. *Dixit Dominus.*] Initial D, 90 *mm. by* 100 *mm.* David enthroned, with harp. Three scribes in foreground (plate XXIII).

There are also smaller miniature initials for Lauds (f. 12B), The Agony in the Garden; for Prime (f. 21B), The Betrayal; for Tierce (f. 24B), Christ before Caiaphas; for Sext (f. 26B), Christ bearing T-shaped cross; for None (f. 28), Crucifixion; for Vespers (f. 30), Descent from the Cross; for Compline (f. 33); The Entombment. The Benedicite (f. 226) has a small illustration of The Works of the Lord.

A MOST REMARKABLE AND STRIKING FEATURE OF THE MANUSCRIPT IS THE IMMENSE VARIETY OF THE INITIALS CONTAINING SMALL HEADS, MANY OBVIOUSLY PORTRAITS, OF WHICH THERE ARE MORE THAN 280 IN THE VOLUME. THESE, ALL PAINTED WITH EXQUISITE SKILL, ARE THE WORK OF AN ARTIST OF THE FIRST RANK AND CONSTITUTE AN UNPARALLELED SERIES OF XV CENTURY PORTRAITS, MOSTLY ENGLISH, BUT A FEW OF FOREIGN DRESS OR APPEARANCE. AMONG THEM ARE MANY CROWNED HEADS, OF WHICH THREE HAVE BEEN TENTATIVELY IDENTIFIED IN THE NEW PALAEOGRAPHICAL SOCIETY'S ACCOUNT OF THIS MANUSCRIPT WITH RICHARD II (on f. 74B), HENRY IV (f. 76B), AND HENRY V (f. 74A). Three of the heads have the imperial crown, on f. 84A (probably the Emperor Sigismund), f. 89B, and f. 128A. Royal or noble ladies are the subjects of other portraits, and on f. 11B a pope and a cardinal. On f. 181 is the head of an old man with the motto "sans departir" on the collar (this was a device of Richard II) (plate XXIV).

In addition to the decoration already described every page has a beautifully executed half-border of bar design with foliate and spiral decoration and flower sprays. Every verse has an illuminated initial in colours and burnished gold. The bar pattern line-engravings have generally foliate or arabesque decorations and many of them have inscriptions (see the Litany at end of the Psalms, fols. 230-233).

Many adages or mottoes in English, Latin, or French are introduced, e.g. fol. 28B, In god is all; *ib.* De plus en

LOT 11—*continued.*

plus; fol. 29, In gode time I wol; fol. 39B, 232B, A paine endure; fols. 67, 90, etc. Vn sauns plus; fols. 73, 125B, etc. P[o]ur s[o]uffrir; fol. 129B, Si paciens fueris omnium uictor eris, disce pati; fols. 133, 232, etc. souereyne, fol. 141B, Paciencia vincit maliciam; fol. 231, Wan god wole beter may be; *ib.* In god is all; fol. 232, Bliscid be god abowe all thynke.

THIS SUPERB MANUSCRIPT IS IN MAGNIFICENT CONDITION THROUGHOUT WITH AMPLE MARGINS. THE COLOURING OF THE MINIATURES AND OTHER DECORATION PRESERVES ALL ITS ORIGINAL SOFTNESS AND BRILLIANCE AND THE VOLUME SHOWS LITTLE IF ANY SIGNS OF USE.

An account of this Manuscript has been recently prepared for the New Palaeographical Society (ser. II, plates 198-200, and accompanying text) on which the foregoing description is largely based.

[*See* ILLUSTRATIONS. **Plates XX-XXIV and Colour Plate B.**]

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